

2" 5 CM

Authentic **GUITAR TAB** Edition
Includes Complete Solos

the better life
25
5063 TX

3

DOORS DOWN



25
19
25A
5063 TX



26
20
26A
5063 TX



27
21
27A
5063 TX



28
22
28A
5063 TX



29
23



19
5063 TX



19A
19

20
5063 TX



21
5063 TX



22
5063 TX



23
5063 TX



18A
5063 TX



19
13

20
14
19A
5063 TX



21
15
20A
5063 TX



22
16
21A
5063 TX



23
5063 TX



12A
5063 TX



13
7

14
8
13A
5063 TX



15
9
14A
5063 TX



16
10
15A
5063 TX



17
11
16A
5063 TX

KRYPTONITE

5

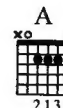
Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately ♩ = 98

Intro:



Acous. Gtr.
(repeat only)

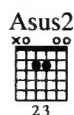
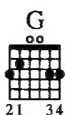


Rhy. Fig. 1

Elec. Gtr. 1 (clean tone)

mf hold throughout

Acous. Gtr. tacet



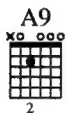
I watched the world _ float to the dark _ side of the moon. _ I feel there's noth-in' I _ can do. _

Elec. Gtr. 3 (w/dist.)

mp w/fdbk.

TAB 4 2

Interlude:

*Elec. Gtr. 1 &
Acous. Gtr.

Yeah. _

Elec. Gtr. 4 (clean tone)

mp hold throughout

TAB 3 3 2 3 0 3 2 2 2 5 2

*dbld.

mf

TAB 4 4 2 2

*Composite arrangement.

Bm



13421

G



21 34

A



213

Cont. rhy. simile

Cont. rhy. simile

vol. swell w/fdbk.

*Verses 2 & 3:**w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile*

Bm



13421

G



21 34

A



213

2. I watched the world — float to the dark side of the moon. —
 3. You call me strong, — you called me weak, but still your se - crets I will

2. I watched the world — float to the dark side of the moon. —
 3. You call me strong, — you called me weak, but still your se - crets I will

Elec. Gtr. 3 tacet

Bm



13421

G



21 34

A



213

keep. Af - ter all I knew, it had to be some - thing to do with you. —
 You took for grant - ed all the times I nev - er to let you down. —

Bm



13421

G



21 34

Asus2



23

I real - ly don't mind — what hap-pens now and then, — as
 You stum-bled in and bumped your head. If not for me, then you'd be

Chorus:

Bm



G



Asus2



B5



long as you'll be — my friend — in the end. —
dead. I picked you up and put you back on sol - id ground. }

If I go cra - zy, then will

*Elec. Gtr. 3

mp
fdbk./vol. swell

f

P.M. single notes throughout

T
A
B

*Two gtrs. arr. for one.

G5



A5



B5



E5



F#5



you still call me Su - per - man? _

If I'm a - live and well, will you be there hold - ing my hand?

no P.M. - - - - -

B5



G5



A5



I'll keep you by my side with my su - per - hu - man might. _

T
A
B

B5



E5



F#5



Kryp - to - nite. _

Elec. Gtr. 5 (w/dist.) on repeat

mf

21

1. Interlude:

Bm



G



A

Elec. Gtr. 1
mp

Cont. rhy. simile

Elec. Gtr. 4

mp hold throughout
w/flanger

2.3.

B5



Elec. Gtr. 3

G5



vocals on D.S.

A5



Whoa, _ whoa _

Elec. Gtr. 5

Tablature for Elec. Gtr. 5:

3 2 2 5 2 | 2 4 5 4 5 4 | 5/7 5 4 5 4 5

Elec. Gtr. 4
(on D.S.)*mp* hold throughout

Tablature for Elec. Gtr. 4:

2 2 2 3 0 | 3 2 2 2 2

B5



E5



F#5



whoa.

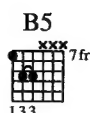
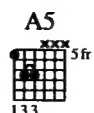
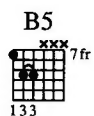
Whoa, _ whoa, _

Tablature for Elec. Gtr. 5 (continued):

7 7 5 5 7 5 5 7 7 | 5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 0

Tablature for Elec. Gtr. 4 (continued):

2 2 2 3 0 | 3 2 2 0 2



whoa. Whoa, — whoa, — whoa. —

TAB

2 4 5 4 5 4 5/7 5 4 5 4 5 7 7 5 5 7 5 5 7 7

TAB

2 2 2 3 0 3 2 2 2 2 2 2 2 3 0

To Coda ⊕ Interlude:

Bm



Elec. Gtr. 1

Elec. Gtrs. 3 & 5

f

Rhy. Fig. 2
Elec. Gtr. 4


mf hold throughout

TAB

5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 0

TAB


3 2 2 0 2 4 4 4 3 2 2



end Rhy. Fig. 2

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 4) 2 times, simile



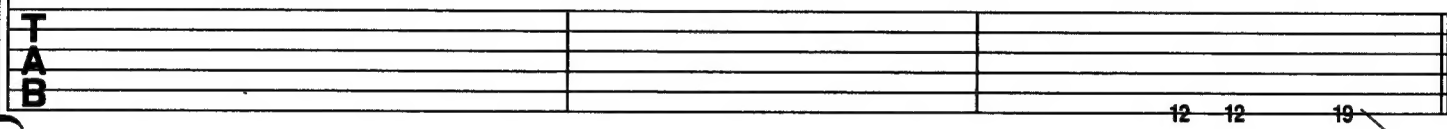
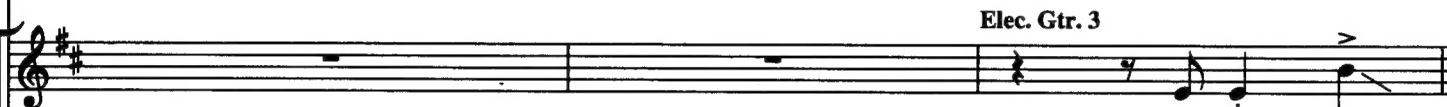
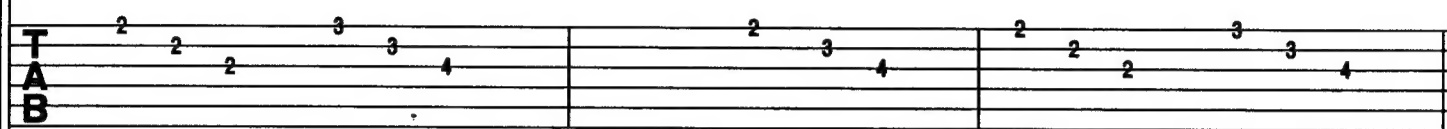
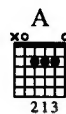
If I go cra - zy, then will you still call me Su - per - man?_



If I'm a - live _ and well, will you be there hold-ing my hand?_ I'll keep you by my side with

Elec. Gtr. 1 & Acous. Gtr.

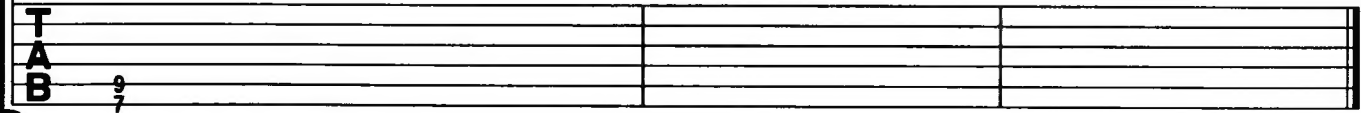
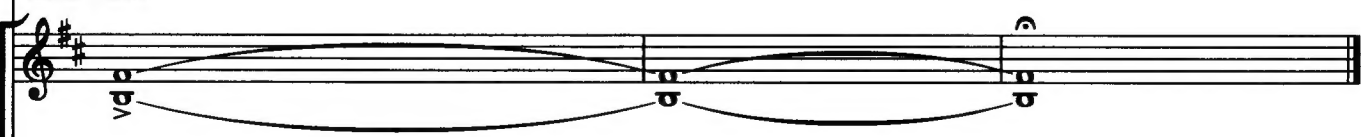
mp hold throughout

D.S. S al Coda*Coda*

B5



Elec. Gtr. 3



LOSER

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Slowly ♩ = 74

Intro:



Elec. Gtr. 1 (clean tone)

mf
hold throughout

TAB

Acous. Gtr. 1 (dble. by backwards gtr.)

TAB



Elec. Gtr. 1 tacet

TAB

TAB

F#



134211

D



132

F#



134211

D



132

Rhy. Fig. 1

Elec. Gtr. 2 (clean tone)

Rhy. Fig. 1A

Acous. Gtr. 1

F#



134211

D



132

F#



134211

D



132

end Rhy. Fig. 1

end Rhy. Fig. 1A

Verse:

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Acous. Gtr. 1) 3/4 times, simile

F#



134211

D



132

F#



134211

D



132

F#



134211

D



132

1. Breathe in right a - way. _ noth-in' seems _ to fill this _ place. _ I need this ev - 'ry time. _ So
2. This is get-ting old. _ I can't break _ these chains that I hold. My bod-y's grow-in' cold. _ There's

F# 134211 D x x o 132 F# 134211 D x x o 132

F# 134211 D x x o 132 F# 134211 D x x o 132

Chorus:

F# 134211 Dsus2 x x o 13 E5 o x x x 11 F#5 x x x 133

Acous. Gtr. 1 & Elec. Gtr. 2

Vcl. Fig. 1

*Elec. Gtrs. 3 & 4 (w/dist.)

Rhy. Fig. 2

TAB

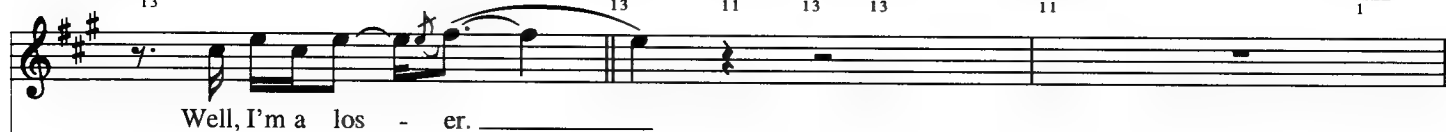
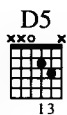
*Composite arrangement.

D5 x x o x 13 E5 o x x x 11 F#5 x x x 133

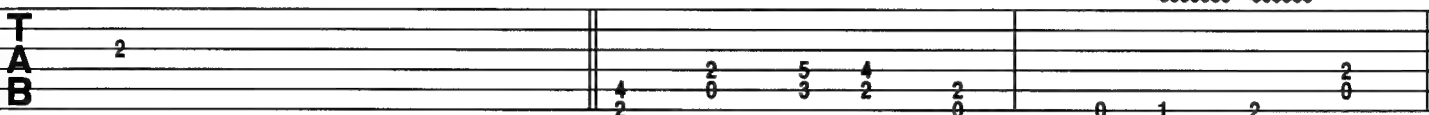
TAB

Faster ♩ = 132

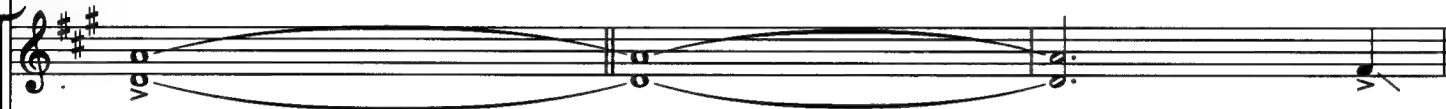
Instrumental:



Elec. Gtr. 3

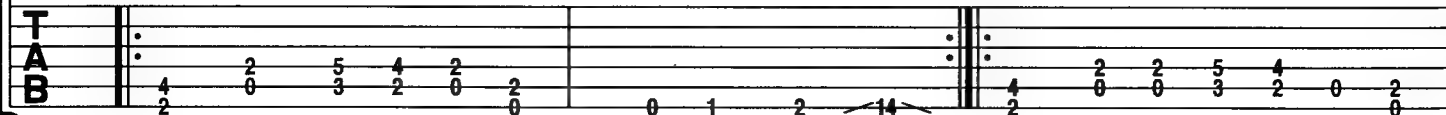
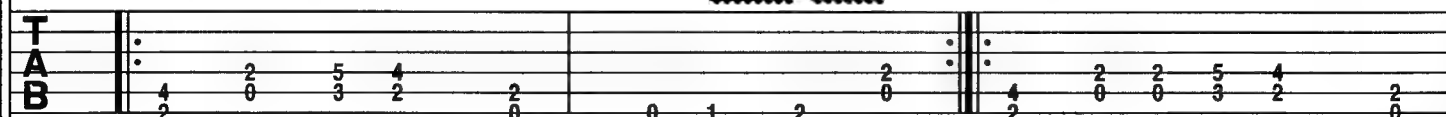
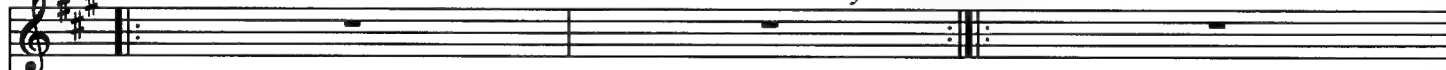


Elec. Gtr. 4



Drums enter

Play 3 times



F5 F#5 A5 F#5 A5 C5 B5 E5 1. F5 F# A5 2.

TAB 1: 2 3 4 2 4 2 2 5 4 2 2 2 3 4 2
 TAB 2: 0 1 2 0 2 0 0 3 2 0 0 1 1 2 0

Slower ♩ = 74

Solo:

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Acous. Gtr. 1) 2 times, simile

F# D F# D
 134211 132 134211 132

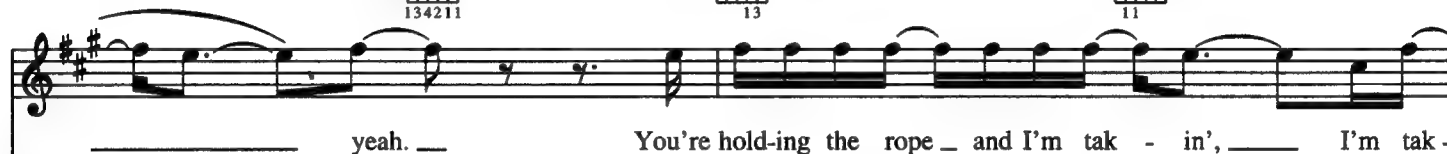
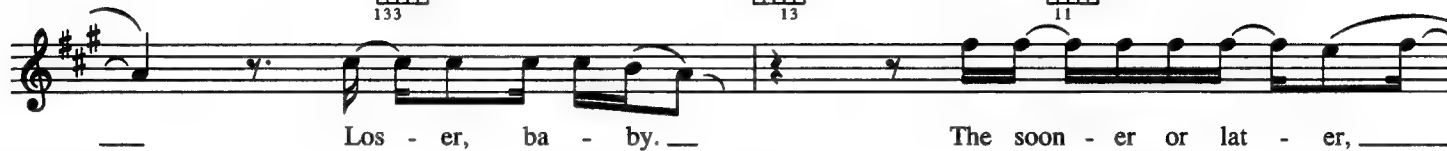
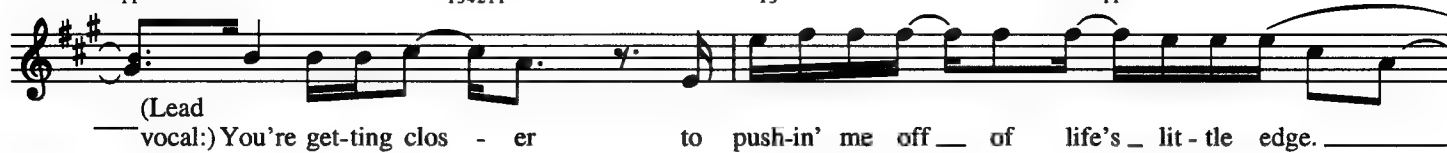
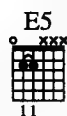
Bass Gtr. (arr. for gtr.)

w/effect

TAB 1: 2 4 2 2 2 4 4 4 6 6 6 7 7 7 7 7 7
 TAB 2: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F# D F# D
 134211 132 134211 132

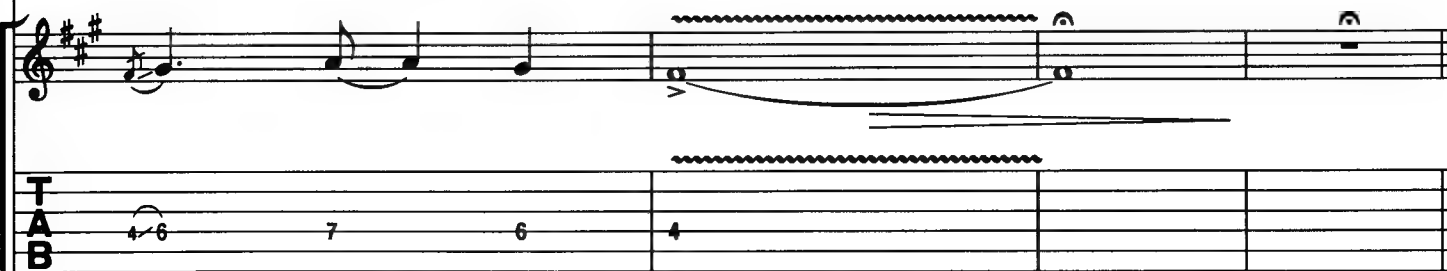
TAB 1: 7 9 9 9 9 11 11 11 11 11 11 11 11 11 11 11 11 11
 TAB 2: 13 14 12 11 11 12 11 9 9 11 9 7 7 9 7 6

Outro Chorus:w/Vcl. Fig. 1, *simile*w/Rhy. Fig. 2 (*Elec. Gtrs. 3 & 4*) *simile*

Elec. Gtr. 5 (w/dist.)



Elec. Gtrs. 3 & 4



DUCK AND RUN

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Acous. Gtr. 1 tune to Em tuning:

⑥ = E ③ = G
⑤ = B ② = B
④ = E ① = E

Moderate rock ♩ = 86

Intro:

Em

Acous. Gtr. 1 (dbld.)

*Elec. Gtrs. 1 & 2 (w/dist.) on repeat

*Composite arrangement.

Acous. Gtr. 1 tacet

E5

Elec. Gtrs.

1 & 2

Rhy. Fig. 1

end Rhy. Fig. 1

Verse:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 4 times, simile

E5

1. To this world I am un - im - por - tant — just be - cause I have — noth - ing — to give. —
 2. All my work and end - less mea - sures — nev - er seem to get me ver - y far. —

So you call this your free coun - try?
 Walk a mile just to move an inch now

Tell me why it costs — so much — to live. — Tell — me why. —
 e - ven though I'm try - in' so damn hard. — I'm try-in' so hard. —

Chorus:



Rhy. Fig. 2

end Rhy. Fig. 2

Elec.

Gtrs. 1 & 2

(dbld. by Acous. Gtr. 2)

— This world — can turn — me down — but I — won't turn a - way, —
 — This world — can turn — me down — but I — won't turn a - way, —










w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2 & Acous. Gtr. 2*) *simile*








yeah. _____
 And I won't _____
 Whoa, no. _____
 duck and run. _____
 And I _____ won't _____
 'Cause I'm not built _____
 turn a - round. _____
 that way. _____

1.         

Elec. Gtrs. 1 & 2







P.M. single notes

[illegible]

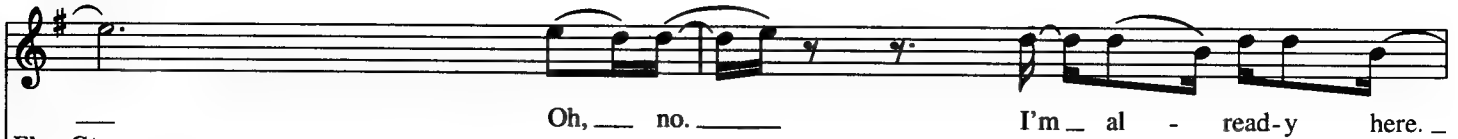
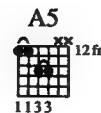
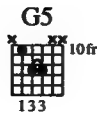
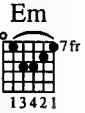
2.

w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2 & Acous. Gtr. 2*) 2 times, simile

Em G D/F# C Bm C
 23 32 4 T 132 32 1 13421 32 1
 When ev - 'ry - thing _ is gone _ there's noth-in' there to fear. _

— This world _ can-not bring me down. — No, 'cause I _ am al - read - y here. —

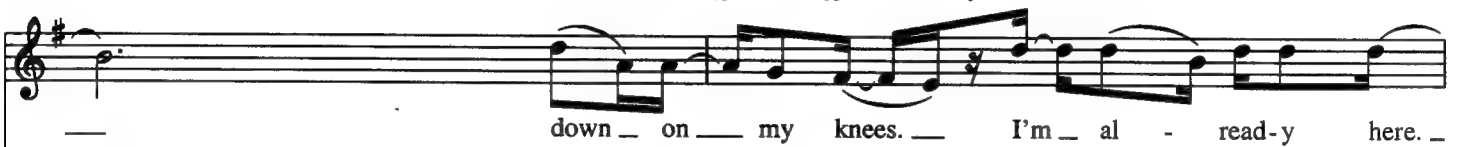
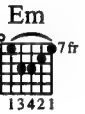
Bridge:

Elec. Gtrs.
1 & 2

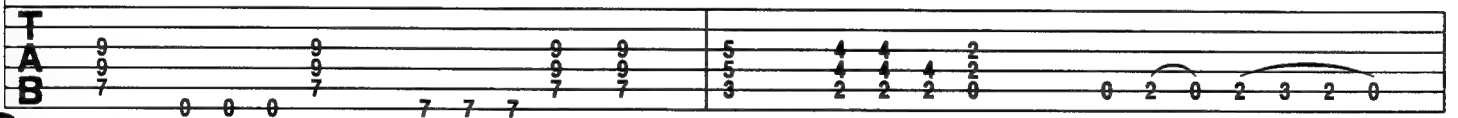
Rhy. Fig. 3



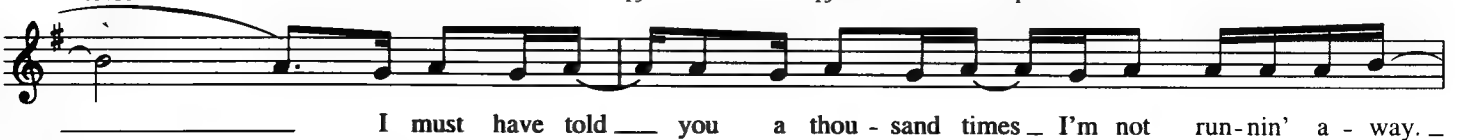
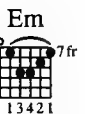
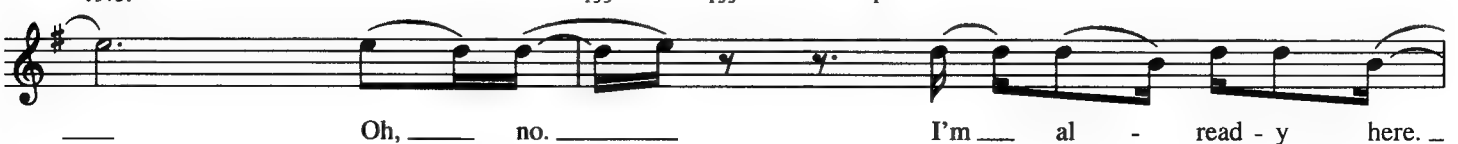
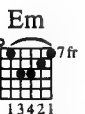
P.M. single-notes



end Rhy. Fig. 3



w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) simile



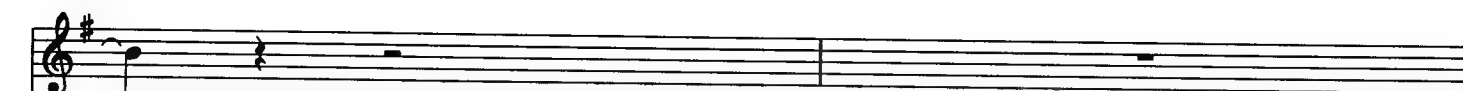
Solo:

E5

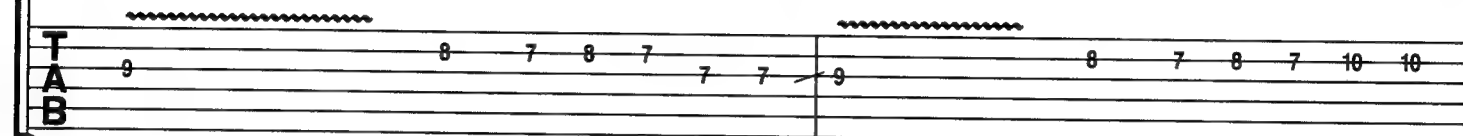


Elec. Gtrs.

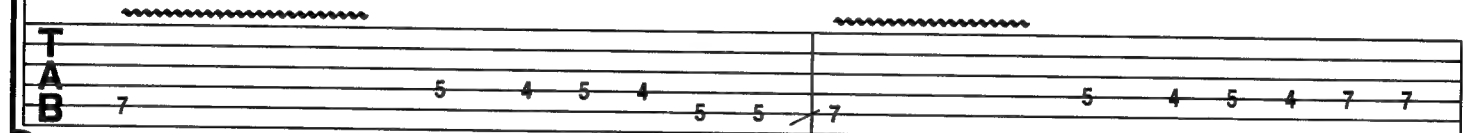
1 & 2



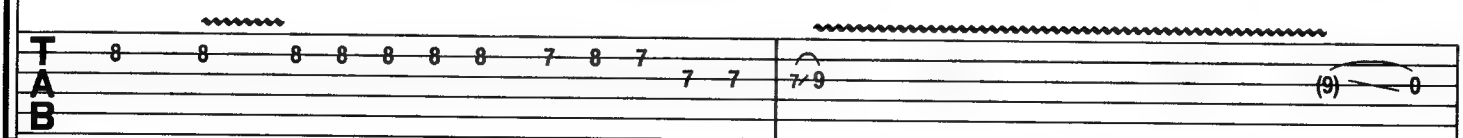
Elec. Gtr. 3 (w/dist.)

*mf*

Elec. Gtr. 4 (w/dist.)

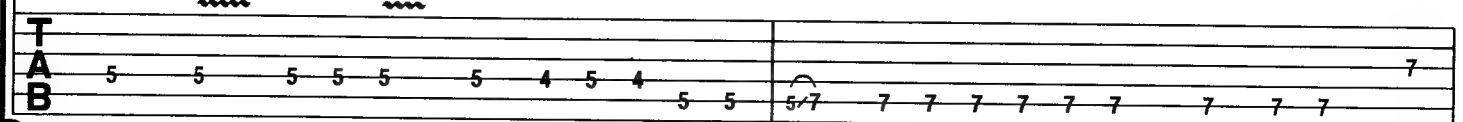
*mf*

Elec. Gtrs. 1 & 2 tacet



P.M. - 4

P.M.



*Elec. Gtrs. 3 & 4

*Composite arrangement.

Elec. Gtrs. 1 & 2

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

E5

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2 & Acous. Gtr. 2) 4 times, simile



Em G D/F# C Bm C

And I ___ won't duck and run. ___ 'Cause I'm ___ not built ___ that way. _

Em G D/F# C Bm C

When ev - 'ry - thing _ is gone _ there's noth-ing there to fear. _

Em G D/F# C Bm C

This world _ can-not bring me down. _ No, 'cause I ___ am al - read - y here. _

Outro:

Em B5 C5 A5 B5 C5 Em B5 C5 A5 B5 C5 B5

Elec. Gtrs. 1 & 2

P.M. single notes

TAB

Em B5 C5 A5 B5 C5 Em B5 C5

TAB

NOT ENOUGH

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

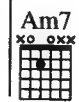
Moderately fast ♩ = 132

Intro:

Half-time feel

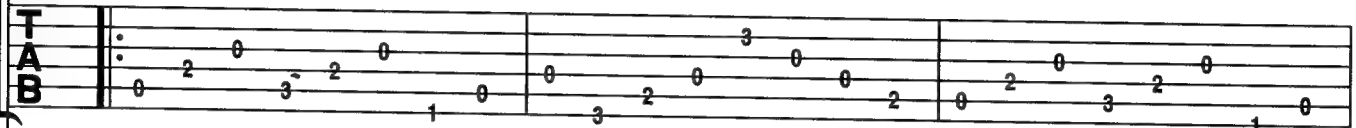


1.2.3.



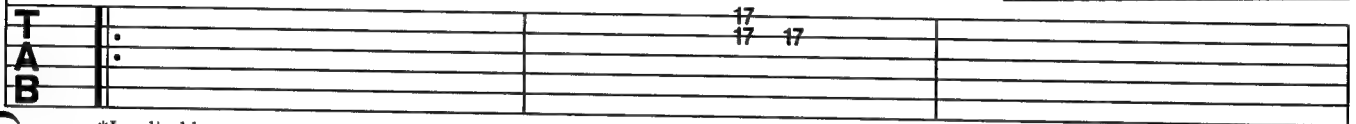
Elec. Gtr. 1 (clean tone) dbld.

mf hold throughout



Elec. Gtr. 2 (clean tone)

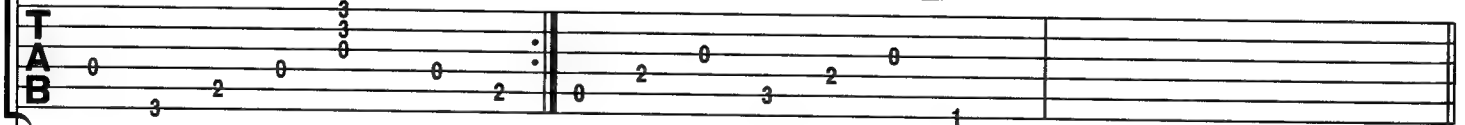
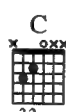
mf hold



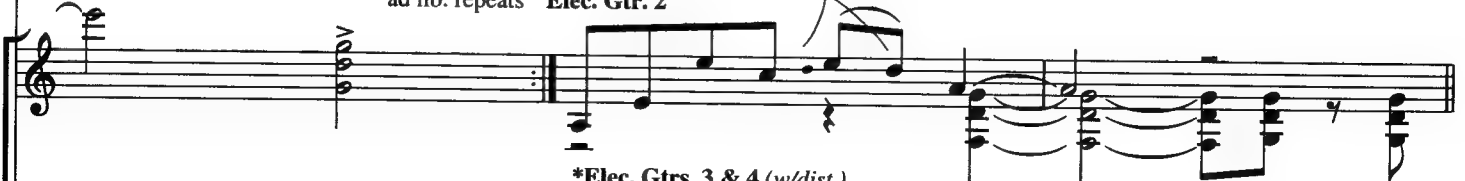
*Implied harmony.



4.

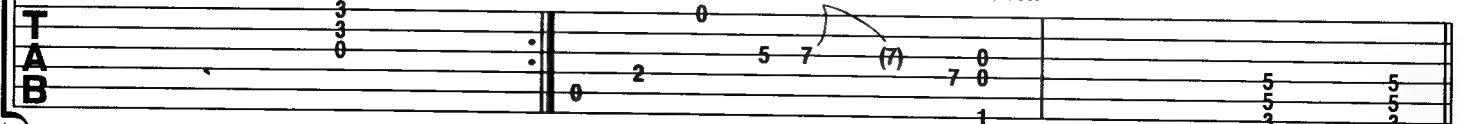


ad lib. repeats Elec. Gtr. 2



*Elec. Gtrs. 3 & 4 (w/dist.)

mp vol. swell *f*



*Composite arrangement.

w/Rhy. Fig. 2 (Elec. Gtr. 1) *simile*

Am7 C F G Am7 C F

2 3 2 1 2 3 2 1

Shack-led down, _ kicked a - round, _ now _ slave to the grind.
 Jump the gun. _ On the run, _ I'm _ the on - ly one.

Need some time _ for my - self. _
 Who thinks I'm fall - in' be - hind. _

Chorus:w/Rhy. Fig. 1 (Elec. Gtrs. 3 & 4) 4 times, *simile*

G5 A5 C5 F5 G5

1 3 3 1 3 3 1 3 3 1 3 3

Elec. 7
Gtrs. 3 & 4

I'll give you } an - y - thing that you want me to. But I don't
 I'll give you }

Elec. Gtr. 5 (on D.S.)

T
A
B

10 8 10 (10) 8

A5 C5 F5 G5 A5 C5 F5

1 3 3 1 3 3 1 3 3 1 3 3

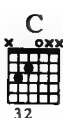
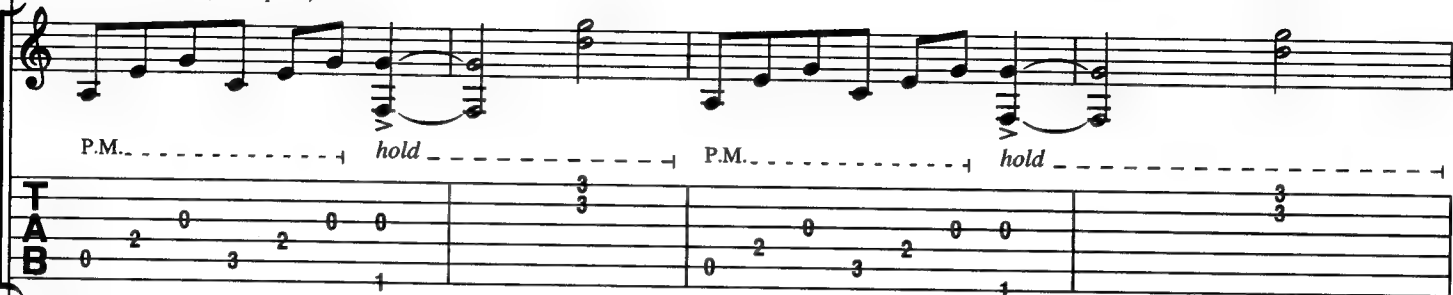
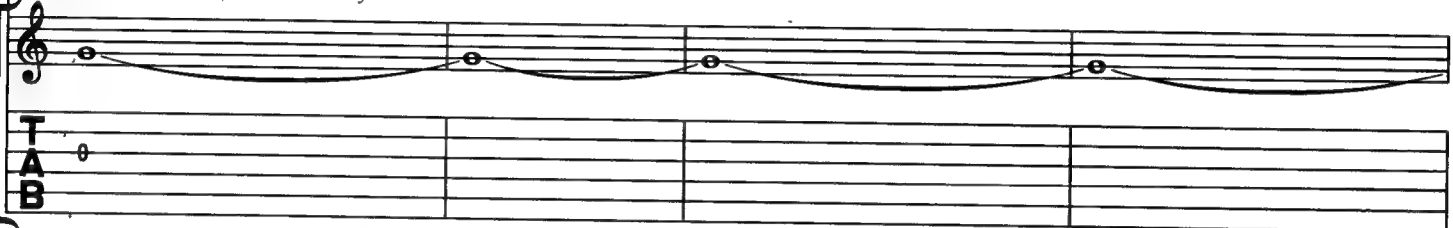
3

have the time _ so I'll get up with you. _ If you don't un - der-stand, man, you've got

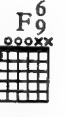
G5 A5 C5 F5 G5

1 3 3 1 3 3 1 3 3 1 3 3

to be - lieve. _ **There's** too much of you but there's not e - nough _ of me. _

Interlude:**w/Rhy. Fig. 2 (Elec. Gtr. 1 dbld.) 2 times, simile, tacet on repeat****Elec. Gtrs. 3 & 4 (on repeat)****Elec. Gtr. 5 (w/dist.) 2nd time only**

1.



2.

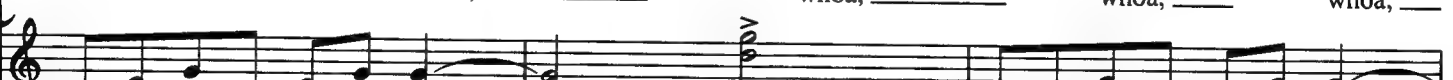


Yeah, _____

whoa, _____

whoa, _____

whoa, _____

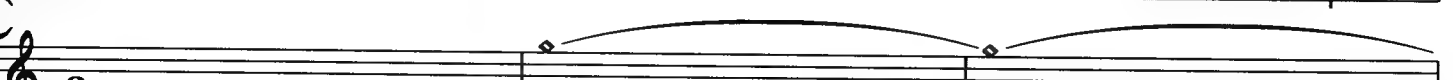
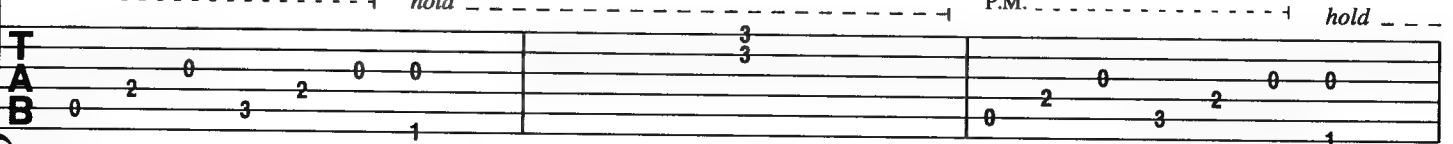


P.M.

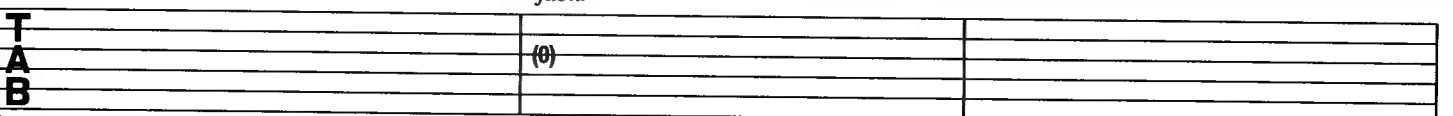
hold

P.M.

hold



fdbk.



Guitar Solo:

Guitar Solo: Chord diagrams for G, Am7, C, F, and G are shown above the first staff. The first staff contains a melodic line with a "whoa." vocal line below it. The second staff contains a melodic line with a "hold throughout" instruction. The third staff contains a melodic line with a "P.M." instruction. The fourth staff contains a melodic line with a "P.M." instruction. The fifth staff contains a melodic line with a "P.M." instruction.

whoa.

hold throughout

P.M.

P.M.

P.M.

Guitar Solo: Chord diagrams for Am7, C, F, G, Am7, C, and F are shown above the first staff. The first staff contains a melodic line. The second staff contains a melodic line. The third staff contains a melodic line. The fourth staff contains a melodic line. The fifth staff contains a melodic line. The sixth staff contains a melodic line. The seventh staff contains a melodic line. The eighth staff contains a melodic line. The ninth staff contains a melodic line. The tenth staff contains a melodic line. The eleventh staff contains a melodic line. The twelfth staff contains a melodic line. The thirteenth staff contains a melodic line. The fourteenth staff contains a melodic line. The fifteenth staff contains a melodic line. The sixteenth staff contains a melodic line. The seventeenth staff contains a melodic line. The eighteenth staff contains a melodic line. The nineteenth staff contains a melodic line. The twentieth staff contains a melodic line. The twenty-first staff contains a melodic line. The twenty-second staff contains a melodic line. The twenty-third staff contains a melodic line. The twenty-fourth staff contains a melodic line. The twenty-fifth staff contains a melodic line. The twenty-sixth staff contains a melodic line. The twenty-seventh staff contains a melodic line. The twenty-eighth staff contains a melodic line. The twenty-ninth staff contains a melodic line. The thirtieth staff contains a melodic line. The thirty-first staff contains a melodic line. The thirty-second staff contains a melodic line. The thirty-third staff contains a melodic line. The thirty-fourth staff contains a melodic line. The thirty-fifth staff contains a melodic line. The thirty-sixth staff contains a melodic line. The thirty-seventh staff contains a melodic line. The thirty-eighth staff contains a melodic line. The thirty-ninth staff contains a melodic line. The fortieth staff contains a melodic line. The forty-first staff contains a melodic line. The forty-second staff contains a melodic line. The forty-third staff contains a melodic line. The forty-fourth staff contains a melodic line. The forty-fifth staff contains a melodic line. The forty-sixth staff contains a melodic line. The forty-seventh staff contains a melodic line. The forty-eighth staff contains a melodic line. The forty-ninth staff contains a melodic line. The fiftieth staff contains a melodic line. The fifty-first staff contains a melodic line. The fifty-second staff contains a melodic line. The fifty-third staff contains a melodic line. The fifty-fourth staff contains a melodic line. The fifty-fifth staff contains a melodic line. The fifty-sixth staff contains a melodic line. The fifty-seventh staff contains a melodic line. The fifty-eighth staff contains a melodic line. The fifty-ninth staff contains a melodic line. The sixtieth staff contains a melodic line. The sixty-first staff contains a melodic line. The sixty-second staff contains a melodic line. The sixty-third staff contains a melodic line. The sixty-fourth staff contains a melodic line. The sixty-fifth staff contains a melodic line. The sixty-sixth staff contains a melodic line. The sixty-seventh staff contains a melodic line. The sixty-eighth staff contains a melodic line. The sixty-ninth staff contains a melodic line. The seventieth staff contains a melodic line. The seventy-first staff contains a melodic line. The seventy-second staff contains a melodic line. The seventy-third staff contains a melodic line. The seventy-fourth staff contains a melodic line. The seventy-fifth staff contains a melodic line. The seventy-sixth staff contains a melodic line. The seventy-seventh staff contains a melodic line. The seventy-eighth staff contains a melodic line. The seventy-ninth staff contains a melodic line. The eightieth staff contains a melodic line. The eighty-first staff contains a melodic line. The eighty-second staff contains a melodic line. The eighty-third staff contains a melodic line. The eighty-fourth staff contains a melodic line. The eighty-fifth staff contains a melodic line. The eighty-sixth staff contains a melodic line. The eighty-seventh staff contains a melodic line. The eighty-eighth staff contains a melodic line. The eighty-ninth staff contains a melodic line. The ninetieth staff contains a melodic line. The ninety-first staff contains a melodic line. The ninety-second staff contains a melodic line. The ninety-third staff contains a melodic line. The ninety-fourth staff contains a melodic line. The ninety-fifth staff contains a melodic line. The ninety-sixth staff contains a melodic line. The ninety-seventh staff contains a melodic line. The ninety-eighth staff contains a melodic line. The ninety-ninth staff contains a melodic line. The hundredth staff contains a melodic line.

Am7

C

F

G

Am7

C

F

P.M.

P.M.

P.M.

G Am7 C F G

21 34 2 32 1 21 34

I'll give you

TAB

3 0 0 2 0 0 2 0 0 3 2 0 1 0 3 2 0

1/4

TAB

(7) 7 7 7 7 2 7 8 5 7 8 5 7 5 7 5 8 5 7 5 8 5 7 5 7 9 7 9 10 8 12

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 3 & 4) 4 times, simile

A5 C5 F5 G5 A5 C5 F5

133 133 133 133 133 133 133 133

5fr

an - y - thing that you want me to. But I don't have the time — so I'll get

G5 A5 C5 F5 G5

133 133 133 133 133

5fr

up with you. — If you don't un - der-stand, man, you've got to be - lieve. — There's too

1.

G5 A5 C5 F5 G5

133 133 133 133 133

5fr

much of you, there's too much of me. — I'll give you

2.

A5 C5 F5 G5

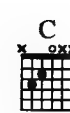
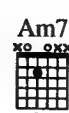
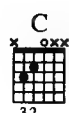
133 133 133 133

5fr

much of you but there's not e - nough — of me. —

Outro:

Half-time feel



Elec. Gtrs. 3 & 4

partial P.M. ——— hold ——— partial P.M. ———

TAB

0 2 0 3 2 0 1 0 0 3 2 0 3 2 0 1 0



There's not e - nough of me. —

hold ——— partial P.M. ——— hold ———

TAB

0 2 0 3 2 0 1 0 0 3 2 0 3 2 0 1 0



TAB

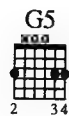
0 2 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0

BE LIKE THAT

Music by CHRIS HENDERSON
and BRAD ARNOLD
Lyrics by BRAD ARNOLD

Moderately ♩ = 96

Intro:

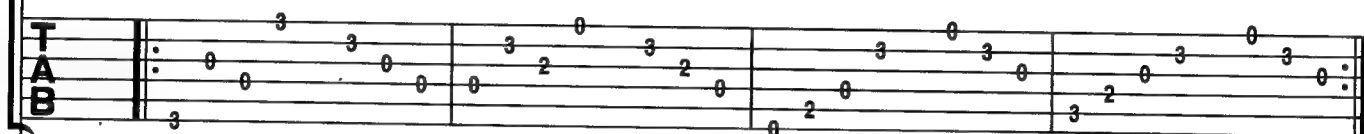


Rhy. Fig. 1

Acous. Gtr. 1

end Rhy. Fig. 1

mf hold throughout



Elec. Gtr. 1 (w/dist.) on repeat



pp ————— *mf* *pp* ————— *mf*
vol. swells



Verse:

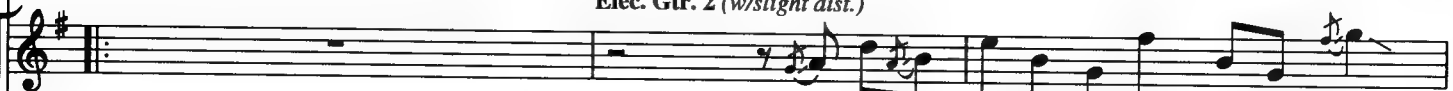
w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile



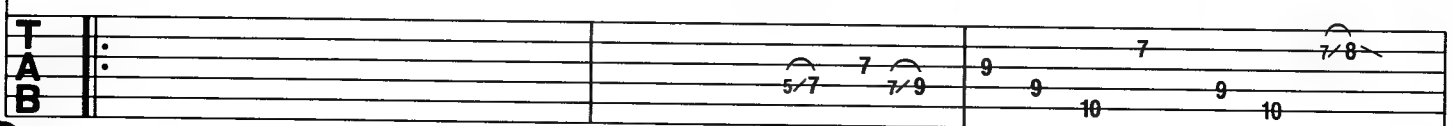
1. He spends his nights _ in Cal - i - for - nia _____
2. She spends her days _ up in the north _ park _____

watch-in' the stars _ on the _ big
watch-in' the peo - ple as _ they

Elec. Gtr. 2 (w/slight dist.)



mf hold —————



*Overall harmony.

C(9) G5

screen. _
pass. _

And then he lies _ a - wake, and he _
And all she wants, is just _ a _

hold _

TAB

D2/F# Em7

won - ders _
lit - tle piece of this dream.

why _ can't that _ be _
Is that too much to ask? _

hold _

TAB

C(9) G5 D2

_ me. _

'Cause in his life _ he's filled _ with all _ these good _ in - ten - tions.
With a safe home, and a warm bed

hold _

TAB

Elec. Gtr. 1 (w/dist.)

mf

TAB



He's left a lot of things he'd rather not mention right now. —
on a quiet little street.

(hold) ————— hold —————

TAB 9 9 10 7 9 10 3 2 0 0 1 1 1 0 0 0

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



Just before he says good night
All she wants is just that some thin' to hold on to.

hold —

TAB 7 9

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



he — looks up — with a lit - tle smile at me — and he — says, }
That's all she needs. Yeah.

(hold) — — — — —

TAB

9 9 10 7 9 10 7/8 3 2 0 0 1 1 1 0 0 0

vd

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus:



Acous. Gtr. 1

Cont. rhy. simile

"If I could be like that, — well, I would give an - y - thing —

Rhy. Fig. 2A

vd

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



just to live one day _____ in those shoes.

end Rhy. Fig. 2A

TAB

0	0	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0
0	0	x	x	0	0	0	0	0	0	x	x	0	0	x	x	0
2	2	x	x	2	0	0	0	2	2	x	x	2	2	x	x	2
0	0	0	0	0	0	0	0	3	3	x	x	3	3	x	x	3



If I can be like that, _____ what would I do, _____ what would I _____ do?" _____ Yeah.

Yeah, _____

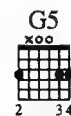
*Cue size notes
for repeat only.

_____ yeah, _____ yeah. _____ Ho, _____ oh, _____

Elec. Gtr. 1

TAB

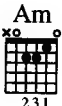
2	2	0	0	2	2	2	2	0	0	1	1	1	0	0	1	0
0	0	x	x	0	0	x	x	0	0	0	x	x	0	0	x	x
0	0	x	x	0	0	x	x	0	0	3	3	3	3	3	3	3



yeah. _____ I'm fall - in' in - to this _____

TAB

3	0	0	0	3	0	0	0	3	0	0	0	3	0	0	0	3
0	0	x	x	0	0	x	x	0	0	x	x	0	0	x	x	0
3	3	x	x	3	3	x	x	3	3	x	x	3	3	x	x	3



Cont. rhy. simile

Now _ and dreams _ we run. _
 in dreams _ we run _ a - way. _

Chorus:

1.



2.



Acous.
Gtr. 1

Resume rhy. fig. simile

If I can be like that, _

Elec. Gtr. 2

TAB

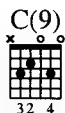


well, I would give an - y - thing _ just to live one day _

TAB

hold _

TAB



in those shoes. If I could be like that, —

hold —

TAB

3 2 0 0 1 1 1 0 0 0



Elec. Gtr. 2

what would I do, — what would I do? —

hold — hold —

TAB

7 9 9 10 9 10 3 2 0 0 1

Chorus:

w/Rhy. Fig. 2A (Elec. Gtr. 1) simile



Cont. rhy. simile

If I can be like that, — I would give an - y - thing —



just to live one day — in those shoes. If I can be like that, —

1. 2.

D2 Em7 C(9)

what would I do, Lord, what would I do?" do?" Hey, yeah.

Outro:

Em C Em C

Acous. Gtr. 1 & Elec. Gtr. 1

Cont. rhy. fig. simile

Fall-in' in, I feel I'm fall-in' in.

Strings (arr. for gtr.)

mf

TAB

Em

C

G

to this a - gain.

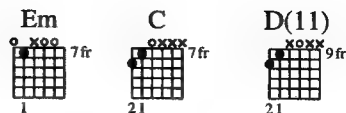
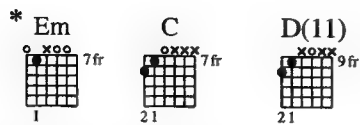
TAB

LIFE OF MY OWN

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 134

Intro:



Elec. Gtr. 1 (clean tone)

hold throughout
mf w/echo delay

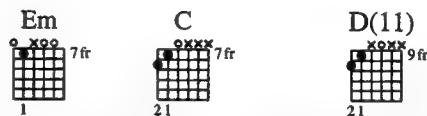
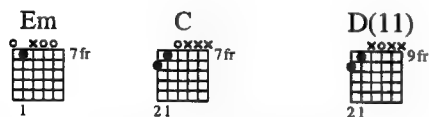
TAB

Elec. Gtr. 2 (w/dist.)

pp

TAB

*Implied harmony.



TAB

mf

TAB

Em



7fr

C



7fr

D(11)



9fr

Em



7fr

C



7fr

D(11)



9fr



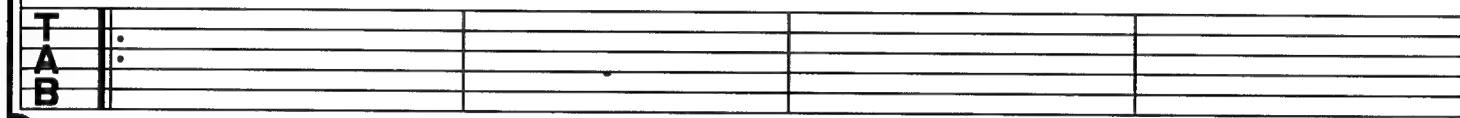
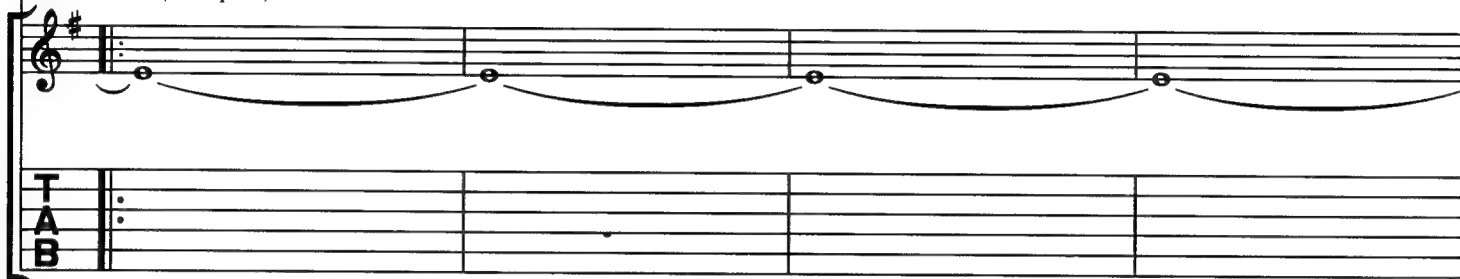
Rhy. Fig. 1

end Rhy. Fig. 1

Elec. Gtr. 5 (clean tone)



Elec. Gtr. 2 (on repeat)



Em



7fr

C



7fr

D(11)



9fr

Em



7fr

C

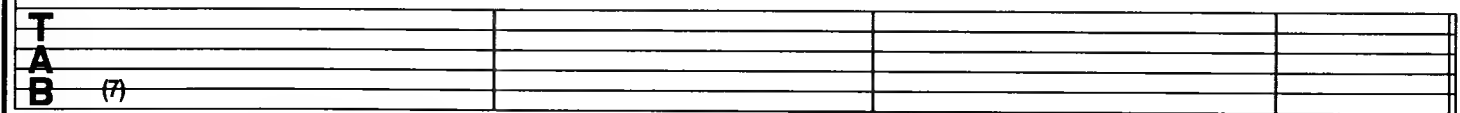
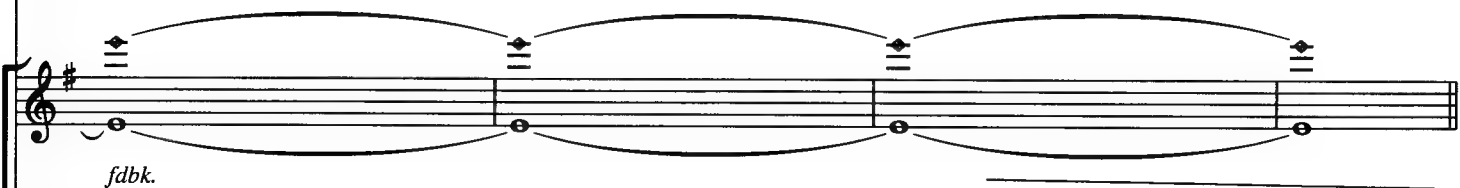
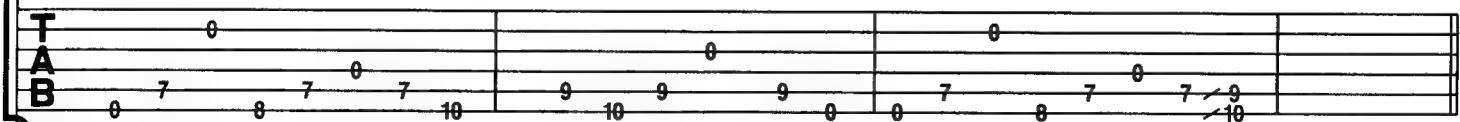
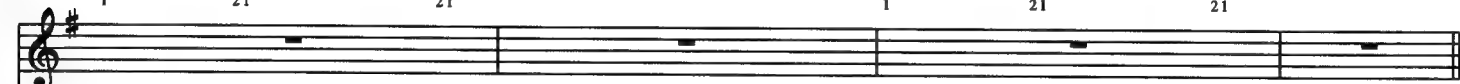


7fr

D(11)



9fr



Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 3) 4 times, simile

Em C D(11) Em C D(11)

1. Liv - in' risk - y, nev - er scared, _ wan - der clos - er to _
 2. Look - in' for - ward and not be - hind, _ ev - 'ry - bod-y's got to cross _

Em C D(11)

the edge. _ Noth - in' val - ued, think _ no fear, _
 that line. _ Free me _ now to give _ me a place, _

Em C D(11)

al - ways won - d'ring why _ you're here. _
 keep me caged and free _ the beast. _

Em G D

All your pur - pos - es _ are gone, _
 Fall - ing fast - er, _ time _ goes by, _

*Elec. Gtrs. 1 & 3
Rhy. Fig. 2

end Rhy. Fig. 2

mf hold throughout

TAB

0 2 2 3 2 0 0 0 3 3 2 3 2 0 0

*Composite arrangement.

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 3) 3 times, simile

Em G D Em G

noth - in' right _ and _ noth - in's _ wrong. _ Noth - in' ven - tured and noth -
 fear is not _ seen _ through _ these _ eyes. _ What there _ was _ will nev -

D Em G D

in' gained, _ feel no sor - row, feel _ no pain. _
 er be, _ now I'm blind and can - not see. _

Elec. Gtr. 2 (dbld.)

12fr. 6

Chorus:

E5 G5 D5

Kiss me while I'm still a live.

on D.S.

TAB

E5 G5 D5 E5 G5 D5

Cont. rhy simile

Kill me while I kiss the sky. Let me die on my

E5 G5 D5

own terms, let me live and let me learn.

E5 G5 D5 E5 G5 D5

Now I'll follow my own way and I'll live on to another

E5 G5 D5

damn day. Freedom carries sacrifice,

To Coda



1.

2.

re-mem-ber when this

was

my

my

Elec. Gtr. 4 (w/dist.)

mp

Elec. Gtr. 2 (dbld.)

Guitar Solo:

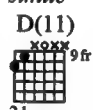
w/Rhy. Fig. 1 (Elec. Gtr. 3) 4 times, simile



7fr



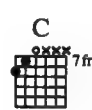
7fr



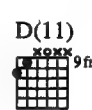
9fr



7fr



7fr







9fr

life.

mf

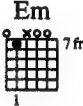


hold open strings

T
A
B






(hold) -----

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 8 8 10 10 12 12 12 12 10 10 10 8 8 7 7 7
 B




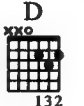
T 7 9 7 8 7 9 7 9 7 0 7 9 7 8 10 7 10 8 7
 A
 B

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 3) 4 times, simile

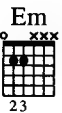
partial A.H. -----

T 7 7 4 5 7 4 7 5 4 7 5 7 2 7 9 7 9 7 8 10/12 10
 A
 B 7 x 7 4 5 7 4 7 5 4 7 5 7 2 7 9 7 9 7 8 10/12 10

P.M. -

T 8 7 7 9 9 9 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9
 A
 B 7 7 7 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

D.S. $\frac{8}{8}$ al Coda

First system of music with guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with 'x' marks indicating fretted notes. Below the bass staff is a tablature (TAB) section with two staves (T and B) showing fret numbers: 12, x, x, 12, x, x, 12, 14, x, x, 14, x, x, 16, x, x, 17, x, x, 19, 21, 21, 21, x, x, 14, x, x, 15, x, x, 17, 19, 19, 19.

Second system of music. The guitar staff is labeled "Elec. Gtr. 2 (dbld.)" and contains a melodic line. The bass staff contains a rhythmic line. Below the bass staff is a tablature (TAB) section with two staves (T and B) showing fret numbers: 2, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0.

\oplus
Coda

Outro:
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 3)

Third system of music. The guitar staff contains a melodic line with lyrics "my life. (echo repeats)". The bass staff contains a rhythmic line. Below the bass staff is a tablature (TAB) section with two staves (T and B) showing fret numbers: 5, 5, 5, 5, 5, 5, 7.

Fourth system of music. The guitar staff contains a melodic line. The bass staff contains a rhythmic line. Below the bass staff is a tablature (TAB) section with two staves (T and B) showing fret numbers: 5, 5, 5, 5, 5, 5, 7.



Elec. Gtrs. 1 & 3

Fifth system of music. The guitar staff contains a melodic line. The bass staff contains a rhythmic line. Below the bass staff is a tablature (TAB) section with two staves (T and B) showing fret numbers: 0, 2, 2, 3, 2, 0, 0, 2, 0, (2/0).

Moderately fast ♩ = 148

Elec. Gtr. 1
(w/dist.)

F#5
xxx

133

E5 F#5

xxx xxx

11 133

B5 
133

E5



11

F#5
xx
●
●
133

E5

 11

F#5

 133

[illegible]

The image shows a musical score for an electric guitar. The top staff is labeled "Elec. Gtr. 1" and the bottom staff is labeled "TAB". The key signature is one sharp (F#) and the time signature is 4/4. The guitar staff contains a single note on the first line (F#) in the first measure, followed by three measures of rests. The TAB staff is empty.

Elect. Gtrs. 1 & 2

end Rhy. Fig. 1

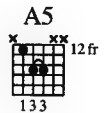
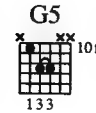
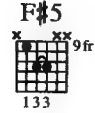
TAB

7 9 9 9 9 7 7 7 9 9 9 9 9 7 7 7 9 9 9 9 7 7 7 9 9 9 7 10 9

- Sure - ly you're gon - na
 Sure - ly you're gon - na

find me here. Well, I'm a - bout to sleep un - til the end of time. —
 break my fall. Well, I'm a - bout to run as fast as I can,

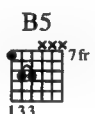
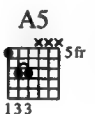
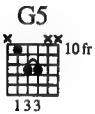
Chorus:



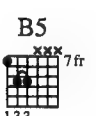
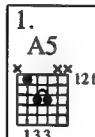
Rhy. Fig. 2

Elec. Gtrs. 1 & 2

Drug I take gon - na wake my that fear right now. —
 head - long in - to that wall this time. —

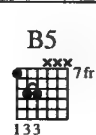
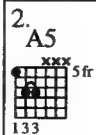


I'm pass-in' a - way on to the bet - ter life.



I'm pass-in' a - way on —
 Bkgd. Vcl.: A - way.

end Rhy. Fig. 2

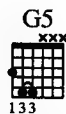
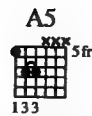


Cont. in notation

to the bet - ter. way on to the bet - ter.
 way.

Interlude:

N.C.



*Elec. Gtrs. 1 & 2

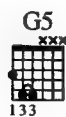
T
A
B

5 7 7 7 7 5 5 5 7 7 7 7 7 5 5 7 7 7 7 5 5 5

*Composite arrangement.

T
A
B

5 7 7 7 0 5 7 7 7 7 7 5 5 5 7 7 7 7 5 5 5



Elec. Gtrs. 1 & 2 (clean tone)
dbld. by Elec. Gtr. w/dist.

Rhy. Fig. 3

T
A
B

5 7 7 7 7 5 5 5 7 7 7 5 8 7 0 2 0 2 0 0 3

hold throughout

Am7



Em



D/F#



G



D



C



end Rhy. Fig. 3

Musical notation for the first system, including a treble clef staff with a melody line and a guitar tablature staff with fret numbers (0, 2, 3, 5, 4, 3, 2, 0).

Guitar Solo: Half-time feel

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 1 1/2 times, simile

Em



D/F#



G



Am7



Em



D/F#



G



On ____

Elec. Gtr. 3 (w/dist.)

Musical notation for the guitar solo section, including a treble clef staff with a melody line, a guitar tablature staff with fret numbers (15, 14, 12), and a dynamic marking 'mf hold'.

D



C



Em



D/F#



G



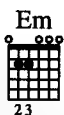
Am7



to the bet - ter life.

P.M.

Musical notation for the final system, including a treble clef staff with a melody line, a guitar tablature staff with fret numbers (0, 2, 12, 10, 12, 14, 11, 12, 14, 14, 14, 12, 11), and a dynamic marking 'P.M.'.



N.C.

On ___ to the bet-ter.

TAB 14 12 14

Elec. Gtrs. 1 & 2

hold

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1 (w/dist.)

TAB 0 2 0 2 0 3 5 7 7 7 7 5 5 5 7 7 7 7 7 5 5 7 5

a tempo

Verse 3:

N.C.

I'm a - bout to be ___

Elec. Gtr. 1

TAB 5 7 7 7 7 5 5

1/2

TAB 5 7 7 7 7 5 5 5 7 7 7 0 7 (7)

on the floor a - gain. _ Sure-ly you're gon-na find me here.

TAB

5 7 7 7 7 7 5 7 5 5 7 7 7 7 5 5 5 7 7 7 5 8 7

Elec. Gtr. 2

TAB

17

Well, I'm a-bout to sleep _ un-til the end of time. _ Drug I take gon-na wake my fear right

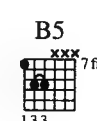
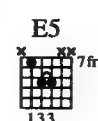
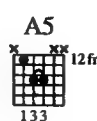
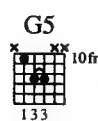
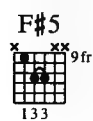
Elec. Gtrs. 1 & 2

TAB

7 9 9 9 9 7 7 7 9 9 9 9 9 7 7 7 9 9 9 9 7 7 7 9 9 9 9 7 10 9

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile



now. _ I'm pass - in' a - way _ on _

1.

F#5 G5 A5 G5 F#5 E5 A5 B5

133 133 11 133 133 11 133 133 5fr 7fr

to the bet - ter life. I'm pass - in' a - way on

Bkgd. Vcl.: I'm pass - in' a - way.

2.

A5 B5

133 133 5fr 7fr

to the bet - ter. way on to the bet - ter.

Outro:

*Composite arrangement.

The image shows a musical score for the song "On the Border" by The Beatles. It includes a guitar part with a key signature of two sharps (F# and C#) and a 12-string guitar tablature section. The guitar part consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The tablature section is labeled "TAB" and shows fret numbers for the guitar. The lyrics "On the border to the bet-ter." are written below the second staff. The guitar part includes various chords and melodic lines, with some notes marked with "x" to indicate natural harmonics. The tablature section shows fret numbers for the guitar, with some notes marked with "x" to indicate natural harmonics.

DOWN POISON

59

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Moderately ♩ = 86

Intro:

*Elec. Gtrs. 1 & 2 (w/dist.)

C5 B5 E5 G5 C5 B5 E5

Rhy. Fig. 1 end Rhy. Fig. 1

f P.M. single notes

TAB

*Composite arrangement.

G5 C5 B5 E

Acous. Gtr. 1

**Elec. Gtr. 3 (12-string)

mp hold throughout

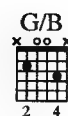
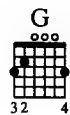
TAB

**Arranged for 6-string gtr.

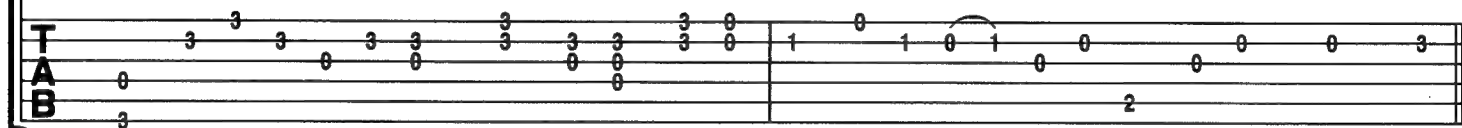
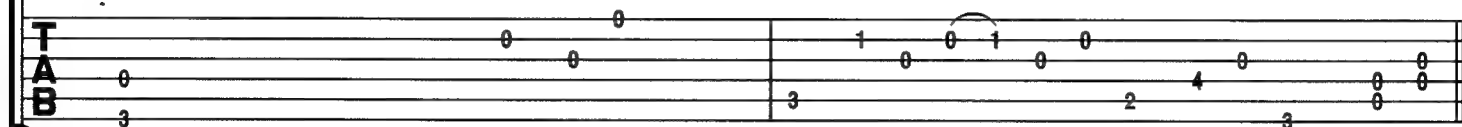
Down Poison - 8 - 1
PGM0015

© 2000 Songs of Universal, Inc. and Escatawpa Songs
All Rights Controlled and Administered by Songs of Universal, Inc.
All Rights Reserved

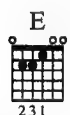
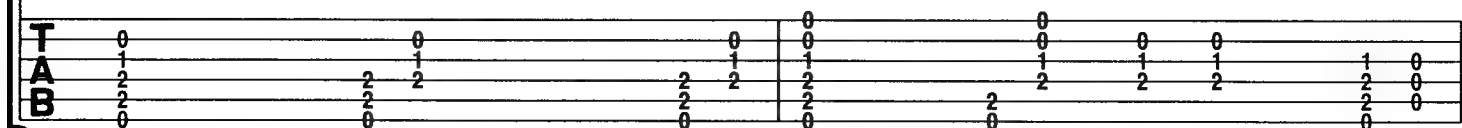
Elec. Gtrs. 1 & 2 fade out




Elec. Gtr. 4 (clean tone)

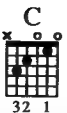



Verse 1:


*Elec. Gtrs. 3 & 4 &
Acous. Gtr. 1

*Composite arrangement.

G  3 2 4

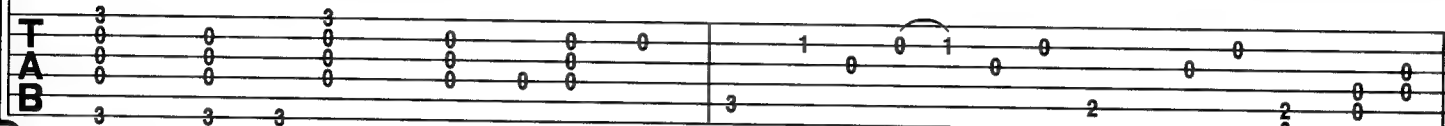
C  3 2 1

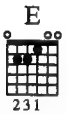
G/B  2 4

G  3 2 4

way. Now _ you're here _ and my _ head lays _

TAB

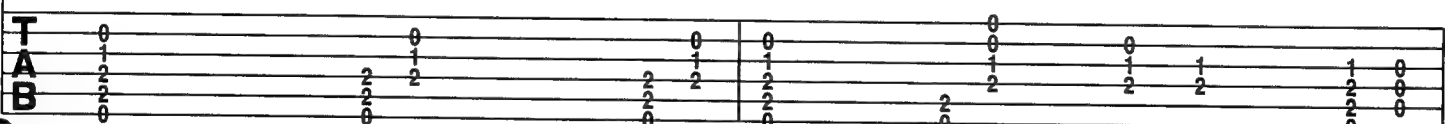



E  2 3 1


be - side _ your bod - y. 2. Bod - y with-ered, bod - y died. Your pil-low un - der Time to take a - way _ this life.


Rhy. Fig. 2


TAB



G  3 2 4

C  3 2 1

C5  1 3 3

B5  1 3 3

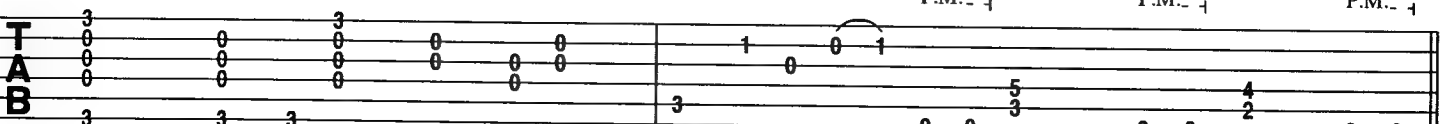
mine. _ You were poi - son, _ Bad e - nough _ to die from one, spin - nin' a - round _ my not to men-tion four _ or

Elec. Gtrs. 1 & 2

end Rhy. Fig. 2

w/dist. P.M. - 4 P.M. - 4 P.M. - 4

TAB



Pre-chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 3 1/2 times, simile

mind. _____
 five. _____
 No. _____

“Wel-come to _____ my world,” _____ she said. “Do you feel _____ a - live?” _____

_____ she said. “It’s all a bad _____ dream spin-ning in _____ your _____ lone - ly head. _____

“Wel-come to _____ my world,” _____ she said. _____ Sep-a - rat - ed world, _____ she stayed sep-a - rat - ed. _____

Chorus:

Down poi - son, _____

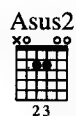
Elec. Gtr. 4 Rhy. Fig. 3

mp hold throughout

TAB

Elec. Gtrs. 1 & 2

TAB



end Rhy. Fig. 3B

down poi - son.

end Rhy. Fig. 3

end Rhy. Fig. 3A

1. *D.S.*

2.3.



Acous. Gtr. 1

Elec. Gtr. 4

Elec. Gtrs. 1 & 2

Em C Asus2 B5(#5) Em C Asus2 B5(#5)

Guitar Solo:

Elec. Gtr. 5 (w/dist.)

mf

TAB

end Rhy. Fig. 4

[illegible]

A5


x0 x2

6


11

[illegible]

A5 E5




11 11




TAB

12 12 14 14 14 16 16 17 16 14 16 17 16 14 7 5 0 2 0 3 3

A5 E5



11 11



Bkgd. Vcl.: Down


TAB

12 15 15 12 15 15 15 14 12 15 13 12 14 12 11 14 0

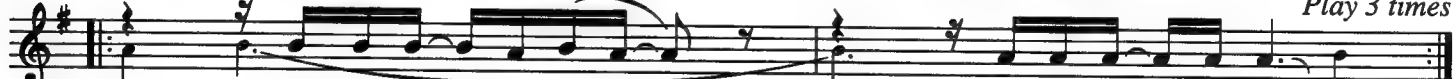
Chorus:

w/Rhy. Figs. 3 (Elec. Gtr. 4) & 3B (Acous. Gtr. 1) 2 times, simile

Em C Asus2 B5(#5)




23 32 1 23 13




Play 3 times

poi - son. You would die _ for me. _ I would die _ for you. Down

Em C Asus2 B5(#5)




23 32 1 23 13



Down

poi - son. You would die _ for me. _ You nev - er died _ for me. _ Down

Elec. Gtrs. 1 & 2



TAB

0 2 0



w/Rhy. Figs. 3 (Elec. Gtr. 4), 3A (Elec. Gtrs. 1 & 2) & 3B (Acous. Gtr. 1) 2 times, simile

Em C Asus2 B5(#5)

23 32 1 23 13

Play 3 times

You would-n't die _ for me, _ I've al-read-y died _ for you. _
 poi - son. _ Down

D.S.S.   al Coda

Em C Asus2 B5(#5)

23 32 1 23 13

You would-n't die, _ you would-n't die, _ you would-n't die. _



Coda

Outro:



Elec. 11
Gtrs. 1 & 2

Tablature for Electric Guitars 1 & 2:

2 2 x x x 2 2 x x x x x x 0 0 2 2 x x x x x x x x x 0 0

2 2 x x x 2 2 x x x x x x 0 0 2 2 x x x x x x x x x 0 0

0 0 x x x x 0 0 x x x x x x x x x 0 0 0 0 x x x x x x x x x 0 0

Tablature for Electric Guitars 1 & 2 (continued):

2 2 x x x x 2 2 x x x x x x x x 0 0 2 2 x x x x x x 2 2

2 2 x x x x 2 2 x x x x x x x x 0 0 2 2 x x x x x x 2 2

0 0 x x x x 0 0 x x x x x x x x x 0 0 0 0 x x x x x x 0 0

BY MY SIDE

67

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 140

Intro:

1.

G5 133 B♭5 133 G5 133 B♭5 133

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1 (w/dist.)

Riff A

f

hold - - - -

TAB

2.

B♭5 133 G5 133 E♭5 133 B♭5 133 F5 133 G5 133 E♭5 133 B♭5 133

3

Cont. rhy. simile

end Riff A

hold - - - -

TAB

F5 133 G5 133 E♭5 133 B♭5 133 F5 133 G5 133 E♭5 133 B♭5 133 F5 133

TAB

♫ Verses 1 & 2:

G5 Eb5 Bb5 F5 G5 Eb5 Bb5 F5

133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133

Elec. Gtr. 2 (dbld.) Cont. rhy. simile

Vocal harmony on repeat



1. They blazed a trail _ I dared _ to run. _ They built this world _ and _ I _ have come. _
 2. The so-ber mind, _ time now _ is gone. _ They carved my bod - y _ not _ of stone. _

G5 Eb5 Bb5 F5 G5 Eb5 Bb5 F5

133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133

— I need an - oth - er, like _ a broth - er, for a cry - in' should-er. }
 — A pret-ty maze _ of emp - ti - ness, _ I've said the hell _ with all the rest. }

Chorus:

G5 Bb5 G5

133 133 133

Well, this could be _ the last _ time _ you _ will stand _

Elec. Gtr. 2 (dbld.)

TAB

5 5 1 0 0 1 0 3 3 3 0 0 0 0 5 5 1 0 0 1 0

3 3 0 1 1 x 3 0 0 0 0 3 3 0

Bb5 G5 Bb5

133 133 133

by my _ side. _ Well, I can feel _ my soul, _ it's bleed -

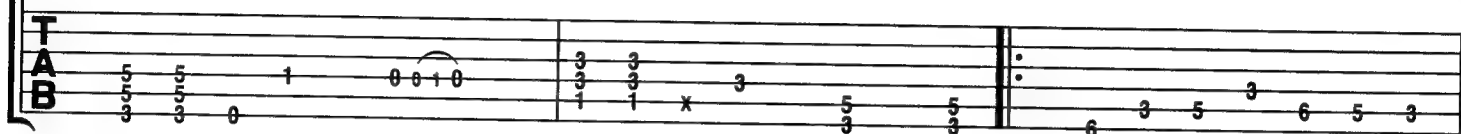
hold - - -

TAB

3 3 0 5 5 1 0 0 1 0 3 3 3 0 0 0 0

1 1 x 3 0 1 1 x 3 0 0 0 0

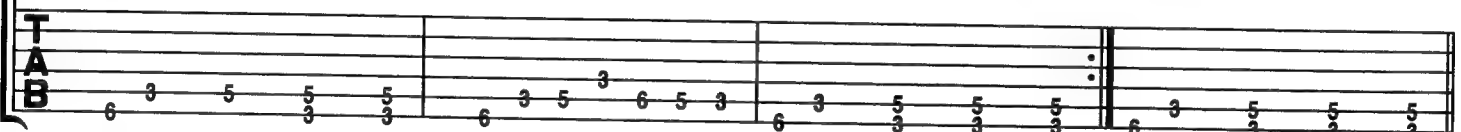
To Coda ⊕



1.

2.

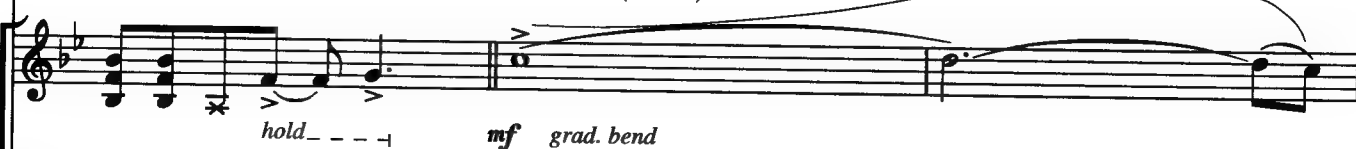
D.S. al Coda

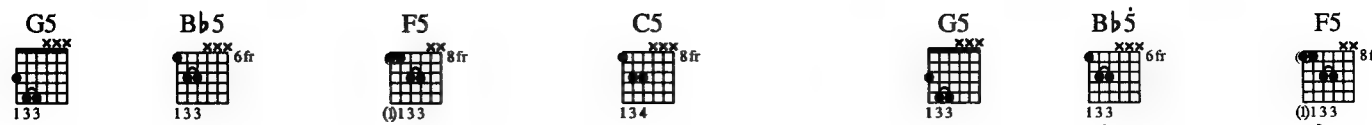
⊕
Coda


Guitar Solo:

Elec. Gtr. 2 (dbld.)
w/partial P.M. throughout

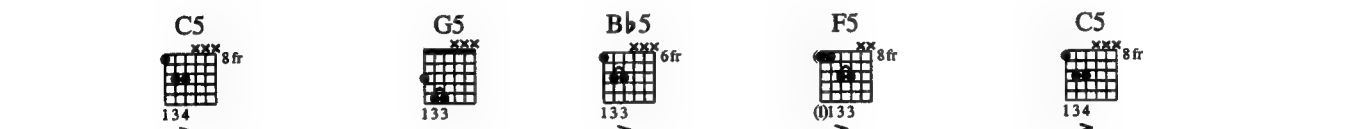
Elec. Gtr. 3 (w/dist.)






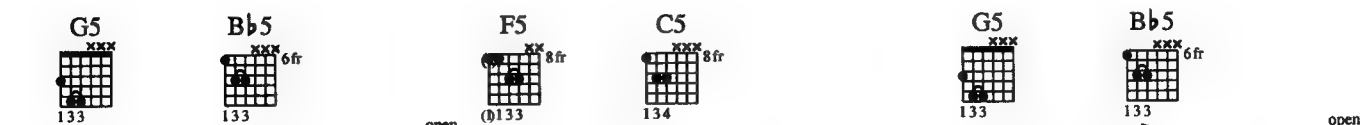



A.H. A.H.





1/4 1/4 1 A.H.





open open

F5 C5 G5 B \flat 5 F5 C5

(0)133 134 133 133 133 134

8fr 8fr 8fr 6fr 8fr 8fr

open

⑤

3

1 1 1

8 8 8

10 10 10

x x

8 6 7 8 6 7 8 6 7 8 6 7 8 6 7 8 6 7

TAB

G5 B \flat 5 F5 C5 G5

133 133 133 134 133

6fr 8fr 8fr

open

⑤

Interlude:

Cont. in notation

A.H.

partial P.M. throughout

8 6 7 6 5 3 5 3 5 3 5

4 3 5 3 5 4 3 5

6 3 5 3 6 5 3 6 3 3 5 5

TAB

6 3 5 5 5

6 3 5 3 6 5 3

6 3 3 5 5

TAB

Chorus:

The image shows a musical score for the song "I Can Feel the Love Between Us" by The Four Tops. It includes a guitar part and a bass part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 12-string configuration. The bass part is written in standard notation with a key signature of one flat (Bb). The score includes lyrics and guitar-specific notation such as fret numbers and chord diagrams.

Guitar Part:

- Chords and Fretboards:**
 - Bb5:** Fretboard diagram showing notes on strings 1-6 at frets 1, 3, and 5.
 - F5:** Fretboard diagram showing notes on strings 1-6 at frets 0, 1, 3, and 5.
 - G5:** Fretboard diagram showing notes on strings 1-6 at frets 1, 3, and 5.
 - Eb5:** Fretboard diagram showing notes on strings 1-6 at frets 1, 3, and 5.
- Lyrics:**
 - by my side.
 - Well, I can feel
- 8va:** An octave up marking above a melodic line.

Bass Part:

- Lyrics:**
 - by my side.
 - Well, I can feel
- Fret Numbers:**
 - 10, 12, 10, 12, 11, 10, 8
 - 15, 20, 15, 18, 15, 15, 18, 15, 15, 18, 15, 15, 18, 15, 15

1. **Bb5** **F5** 2. **Bb5** **F5**

133 6fr 133 8fr 133 6fr 133 8fr

with me to - night? with me this eve -

(8va)-----

1

17 (17) 17 15 17 17 17 16 15 15 17

TAB

Interlude:

w/Riff A (Elec. Gtr. 1)

G5 **Bb5** **G5**

133 6fr 133 6fr

- nin'? -

(8va)-----

15 16 15

TAB

1. **Bb5** 2. **Bb5**

133 6fr 133 6fr

3 open

5

TAB

Outro:

[illegible]

The image shows the guitar introduction and the beginning of the main melody for the song "The Sound of Silence" by Simon & Garfunkel. The guitar part is written in a TAB format, and the melody is written in a standard musical staff with a treble clef and a key signature of one flat (Bb).

Guitar Introduction:

- Bb5:** Fretboard diagram showing the 5th fret on the 1st string (Bb) and the 3rd fret on the 2nd string (F).
- F5:** Fretboard diagram showing the 5th fret on the 1st string (F) and the 3rd fret on the 2nd string (Bb).
- G5:** Fretboard diagram showing the 5th fret on the 1st string (G) and the 3rd fret on the 2nd string (D).
- Eb5:** Fretboard diagram showing the 5th fret on the 1st string (Eb) and the 3rd fret on the 2nd string (Bb).
- Bb5:** Fretboard diagram showing the 5th fret on the 1st string (Bb) and the 3rd fret on the 2nd string (F).
- F5:** Fretboard diagram showing the 5th fret on the 1st string (F) and the 3rd fret on the 2nd string (Bb).

Main Melody:

The melody is written in a treble clef with a key signature of one flat (Bb). The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-9

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and bass parts with chord diagrams and tablature.

Chord Diagrams:

- G5:** A power chord diagram on the 3rd fret of the 6th string, with the 5th and 4th strings muted (marked 'xxx').
- E \flat 5:** A power chord diagram on the 6th fret of the 6th string, with the 5th and 4th strings muted (marked 'xx').
- B \flat 5:** A power chord diagram on the 6th fret of the 6th string, with the 5th and 4th strings muted (marked 'xxx').
- F5:** A power chord diagram on the 1st fret of the 6th string, with the 5th and 4th strings muted (marked 'xxx').

Tablature:

The tablature is written for the guitar (T) and bass (B) parts. The guitar part uses a standard six-string layout with fret numbers (1-5) and a capo on the 1st fret. The bass part uses a standard four-string layout with fret numbers (1-5). The guitar part includes a double bar line and a repeat sign at the end of the first measure.

Lyrics:

The lyrics are written below the guitar and bass parts, aligned with the musical notation.

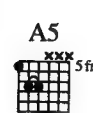
Lyrics:

Silent libraries
 Silent TV screens
 Silent talkers
 In their sleep
 And the sound of silence

SMACK

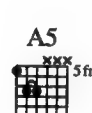
Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately ♩ = 106
Intro:



Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtr. 2 w/dist. on repeat

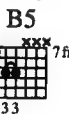
First musical staff (Moderately, 106 bpm). Treble clef, key of D major. The staff shows a sequence of chords and notes. The bass line (TAB) is: 2 2 | 2 0 0 0 | 0 0 0 0 | 0 0 0 0 | 5 3 3 3 | 5 7 7 7 | 5 5 5 5 | 5 5 5 5.



Play 3 times

Second musical staff (Moderately, 106 bpm). Treble clef, key of D major. The staff shows a sequence of chords and notes. The bass line (TAB) is: 4 2 | 2 0 0 0 | 0 0 0 0 | 0 0 0 0 | 5 3 3 3 | 5 7 7 7 | 5 5 5 5 | 5 5 5 5.

Faster ♩ = 146



now. —
Rhy. Fig. 1

Third musical staff (Faster, 146 bpm). Treble clef, key of D major. The staff shows a sequence of chords and notes. The bass line (TAB) is: 7 9 9 9 | 7 9 9 9 | 5 7 7 7 | 5 7 7 7 | 5 7 7 7 | 5 7 7 7 | 11 11 11 11 | 10 10 10 10.

*Vocal on repeat only.

Smack - 4 - 1
PGM0015

end Rhy. Fig. 1

Verses 1 & 2:

***Elec. Gtrs.**

1 & 2

Rhy. Fig. 2

partial P.M. throughout

*Composite arrangement.

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

B5 7fr 133 D5 5fr 133 A5 5fr 133 F#5 9fr 133 F5 8fr 133

Some-where now _ a ba-by's cry-in', down the road _ his moth-er's dy-in'.
Per-fect lit-tle life you wast-ed, o-ver-dosed and that death you tast-ed,

B5 7fr 133 D5 5fr 133 A5 5fr 133 F#5 9fr 133 F5 8fr 133 E5 7fr 133

Shot a line _ and blew her mind _ now she's turn-in' blue.
scared you back _ in - to your-self and now you walk the line. }

Chorus:
Slower ♩ = 126

B5 7fr 133 E5 11 G5 5fr 133 A5 5fr 133

Don't you throw _ your life a-way, _ just wait un - til an - oth - er day. _

Elec. Gtrs.

1 & 2

Rhy. Fig. 3

end Rhy. Fig. 3

T
A
B

9 9 2 2 5 7 7
7 x x 7 x x 0 x 0 x x 5 x 5 x 7 x 7 x

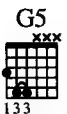

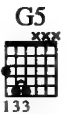

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 2 1/2 times, simile



B5 7fr 133 E5 7fr 133 G5 133 A5 5fr 133 B5 7fr 133 E5 7fr 133

Don't you throw your life a-way _ 'cause, ba-by, I _ can feel it. _ Don't you ev - er com-pro-mise _ it, _

G5 133 A5 5fr 133 B5 7fr 133 E5 7fr 133

_ don't you e - ven re - al - ize _ it. Don't you throw your life a - way _ 'cause,

1.   5fr   5fr

2. *Interlude:*
Faster ♩ = 146
N.C.  N.C.  11 *Play 4 times*

ba-by, I _ can feel it. ba-by, I _ can feel it now.

Elec. Gtr. 3 (w/dist.) *mf* w/wah








TAB: 0 8 11 7 5

Elec. Gtrs. 1 & 2










TAB: 5 5 7 7 7 7 5 5 7 7 7 7 3 5 3 5 0 3 0 3

Outro:








w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 1 7/8 times, simile

 7fr  5fr  5fr  9fr  8fr  7fr  5fr

Life a - way. _

 5fr  9fr  8fr  7fr  7fr  5fr  5fr  9fr  8fr

Life a - way. _ Life a -

 7fr  5fr  5fr  9fr  8fr  7fr  7fr

Elec. Gtrs. 1 & 2

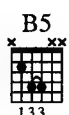
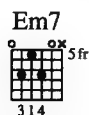
way. _

SO I NEED YOU

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 140

Intro:



Elec. Gtr. 1 (clean tone)

mf hold

Tablature for Elec. Gtr. 1:

```

T 0 0 7 7 0 0 0 1 1 3 3 0 4
A 5 5 5 5 4 4 4 0 0 0 0 0 4
B 7 7 7 7 5 5 5 3 3 3 3 3 2
  0 0 0 0 x 4 5 4 5 4 3 2 2
  
```

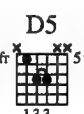
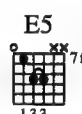
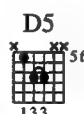
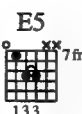
Elec. Gtr. 2 (w/dist.)

mf partial P.M.

Tablature for Elec. Gtr. 2:

```

T 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 2 4
A 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 2 2
B 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 2 2
  
```



Elec. Gtr. 4 (w/dist.)

Elec. Gtr. 4

Elec. Gtr. 1

Tablature for Elec. Gtr. 4:

```

T 4 4 4 4 4 4 4 7 8 8 8 8 7 7 7 7 7
A 4 4 4 4 4 4 4 4 5 5 5 5 4 4 4 4 4
B 2 2 2 2 2 2 2 2 5 5 5 5 4 4 4 4 4
  
```

*dbld. by Elec. Gtr. 3 w/dist.

Rhy. Fig. 1

P.M. single notes







Tablature for Rhy. Fig. 1:


```

T 4 4 4 5 4 9 9 9 7 7 7 7 9 7 0
A 2 2 2 3 2 7 7 7 5 5 5 5 5 5 0
B 2 2 2 3 2 0 0 0 0 0 0 0 5 5 0
  
```

*Composite arrangement.










T 5 5 x x 5 5 7 | 7 8 8 8 x
A 2 2 x x 2 2 4 | 4 5 5 5 x
B


end Rhy. Fig. 1











T 5 5 3 3 5 7 5 4 | 4 2 0 5 4 2 3 2
A 3 3 3 3 3 5 3 2 | 2 0 3 2 2 3 2
B


w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3) simile



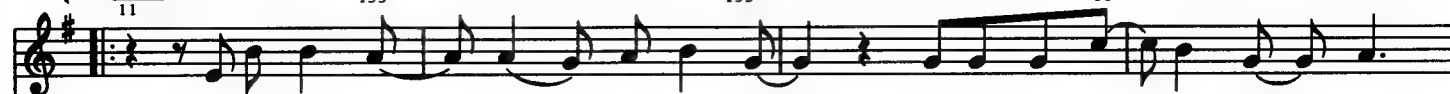
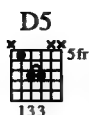
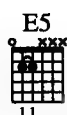
T 10 10 10 10 12 | 12 12 12 12 10 10
A 7 7 7 7 9 | 9 9 9 9 7 7
B

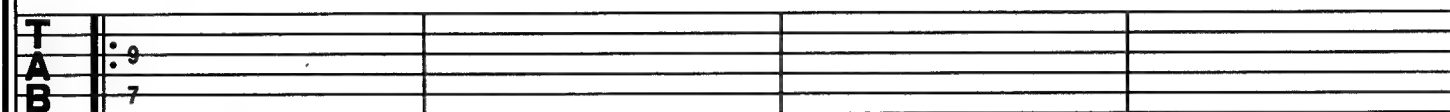
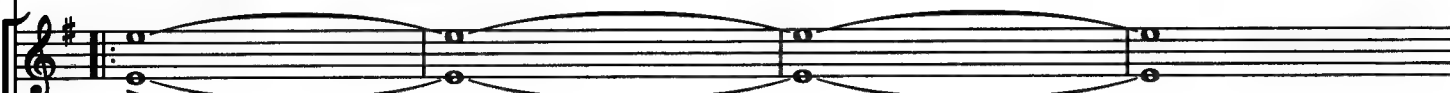


T 10 12 12 12 x x 13 10 7 | 8 9 7 9 7
A 7 9 9 9 x x 10 7 4 | 5 7 5 7 5
B

Verses 1 & 2:



1. If you could step ___ in - to my head, ___ tell me, would you _ still know _ me?
 2. And if I jumped _ off the Brook-lyn Bridge, _ tell me, would you _ still fol - low me?



*Elec. Gtrs. 2 & 3
 Rhy. Fig. 2

end Rhy. Fig. 2

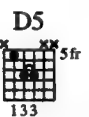


P.M. single notes



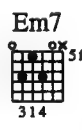
*Composite arrangement.

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) simile



And if you woke _ up in ___ my bed, ___ tell me, then would _ you hold _ me?
 And if I made _ you mad _ to - day, ___ tell me, will you love me to-mor-row? Please.

Pre-chorus:

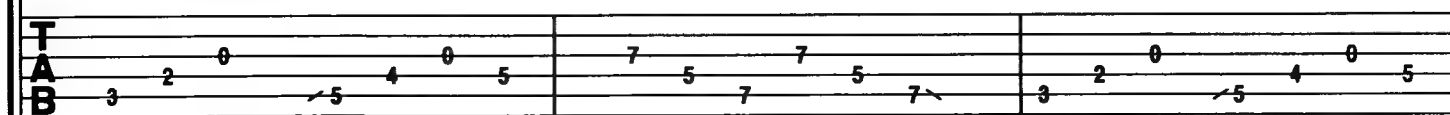


Or would you sim - ply ___ let it lie, ___ and leav - ing me _
 Or would you say ___ that ___ you don't care ___ and then leave

Elec. Gtr. 3 (clean tone) dbld. by Elec. Gtr. 2 w/dist.



hold throughout



to me won - der why I can't get you out of this
stand - ing here like the fool who is drown -

C

D(4,9)

E5

D5

Pre-chorus:

— head I call — mine? — And I — will say. — } Oh, whoa, —
- ing in de - spair — and scream-in'?

Elec. Gtrs. 2 & 3
Rhy. Fig. 3

P.M. single notes

TAB

3 2 0 3 2 5 0 4 5 0 4 5 0 0 0 0 0 0 7 7 5

[illegible]

w/Rhy. Fig. 3 (Gtrs. 2 & 3) 3 times, simile

hold - ing up — my world. — So I — need you. —

Your — im - i - ta - tion of — my — walk — and the per -

- fect way — you talk, — it's just a cou - ple of — the mil -

- lion things — that I love a - bout you. — So I — need —

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 2 times, simile

you. So I — need you. So I — need you. —

To Coda ⊕

— So I — need — you.

E5 D5 G5 A5

Elec. Gtrs. 2 & 3

Elec. Gtr. 1

I'm on my own. I'm on my own.

T	4	4 4	7	7 7	9	9 11	11	12 12 11 11
A								
B	2	2 2	5	5 5	7	7 9	9	10 10 9 9

E5 D5 E5 G5 A5

I'm on my own, no, no, no, no,

T	4	4 4	7 7	7 7 7 9	9 9 9 9 9 9 9 11
A					
B	2	2 2	5 5	5 5 5 7	7 7 7 7 7 7 7 9

Guitar Solo:

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 2 times, simile

E5 D5

no, no, no, yeah!

Elec. Gtr. 1 (dbld.)

T	11 11 11 12 12	11 12		2 4 5 4	2 2	(2) 4 5 4	2 2
A							
B	9 9 9 10 10	9 10					

G5 A5 E5 D5

133 11 11 133 5fr

TAB (2) 4 5 4 5 5/7 5 4 2 0 2 4 5 4 2 2

G5 A5

133 11

D.S. al Coda

TAB (2) 4 5 4 2 2 (2) 4 5 4 5 5/7 5 4 5

⊕
Coda

G5 A5 E5

133 133 133 5fr 7fr

you, ba - by, yeah.

Elec. Gtrs. 2 & 3

TAB 5 5 5 5 5 7 7 7 7 7 7 7 9 7 7 0

ISBN 0-7692-9995-4



9 780769 299952

2" 5 CM
3

DOORS DOWN

the better life

KRYPTONITE

LOSER

DUCK AND RUN

NOT ENOUGH

BE LIKE THAT

LIFE OF MY OWN

BETTER LIFE

DOWN POISON

BY MY SIDE

SMACK

SO I NEED YOU



**UNIVERSAL MUSIC
PUBLISHING GROUP**



WARNER BROS. PUBLICATIONS
15800 NW 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



6 54979 18831 5

\$21.95
in USA

PGM0015